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Volume Two: Appendices

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Recordings

CD 2

- 1 Haunted Landscape - March, 2003
*Elder Conservatorium Symphony Orchestra,
cond. Keith Crellin*
- 2 - 4 String Quartet No.3
Langbein String Quartet
- 5 - 10 the heavens shine - bagatelles for string quartet
Langbein String Quartet
- 11 - 14 Irish Songs
Emma Horwood, soprano and the Langbein String Quartet

CD 3

- 1 - 7 the last words of christ on the cross
Eve Vocal Ensemble
- 8 - 10 Trakl Songs
Emma Horwood, soprano, Jamie Cock, piano
- 11 Disappearance
Settembrini Piano Trio
- 12 in darkness
Settembrini Piano Trio

Lullaby, 1901

This work was composed in 2000 for the Adelaide Festival of the Arts and the Nouvel Ensemble Moderne of Canada. It received its first performance in March 2000.

It is written for a chamber orchestra of winds, brass, percussion, organ, piano and strings.

Commentary

This is single movement work of some eleven and a half minutes. It is predominately dissonant and modernist in tone with neo-romantic leanings. The poetic notion behind the work is that of a parent singing a comforting lullaby to a child in the year 1901 while around their heads fly the 'gargoyles' that represent the coming tumultuous events of the century. The lullaby, presented immediately at the beginning of the work, is given in the form of a romantic string passage, and reappears again at bar 37 and at intervals, in different variations, throughout the work. The 'gargoyles', the portents of the coming tumult, are represented by materials first appearing at bar 12. These materials form the heart of the work and development of these occupy the vast bulk of the piece's duration. They consist of a busy high 'chatter' in triplet time, and a low, rising line, played by the brass, low bassoons, bass clarinet and the low strings. The 'chatter' material is varied through tessitura and pitch changes, and through orchestration. The low line carries the main developmental role, with gradual expansion of the initial theme, and, later, a sudden contraction.

Relief from the incessant tension expressed by these materials is provided a little over a third of the way through the work by a chorale starting at bar 57 on material based on the opening lullaby theme. Bar 76 marks a return to the agitated 'gargoyle' material which then builds, with only occasional small glimpses of the lullaby, to a frantic level of chaos and colour, peaking at the fremente beginning at bar 132. After a dramatic variation of the chorale the work returns to an extended working of the lullaby to take the piece out on a note of melancholy resignation.

Lullaby, 1901

for chamber orchestra



Quentin SD Grant, 2000

commissioned by the Adelaide Festival of the Arts and
the Nouvel Ensemble Moderne

Lullaby, 1901

INSTRUMENTATION

2 flutes

oboe

E♭ clarinet

2 B♭ clarinets

Bass clarinet in B♭

2 bassoons

horn in F

trumpet in C

trombone

timpani

percussion:

glockenspiel, tambourine (on stand),

sleigh bells (on stand),

suspended cymbal, triangle

piano

organ (electronic , pipe or harmonium)

solo violin 1

2 2nd violins

2 violas

2 celli

double bass

Notes

- Accidentals carry for the bar in which they occur unless subsequently altered.
- All grace notes are to be played before the beat.
- When glissandos are not given an ending note they are to be played over as wide an interval as is convenient for the player.
- The score is notated in C (with normal octave transpositions).
- Trills are to be played to the natural note above, unless otherwise indicated.
- Tremolo and flutter tonguing are indicated
- Hairpins (crescendos and decrescendos) indicate an increase/decrease of one dynamic degree unless otherwise marked.
- The organ volume must be carefully balanced, especially if a pipe organ is being used. A synthesiser will often be more satisfactory.
- Duration c. 11'30"

Performance Notes

Cantabile, bars 1-12: with intense expression

Agitato: chattering line (high wings, glock, vln 2 pizz) in middle ground, low melody (low winds, brass, timp, pno lh) in foreground.

17, 19: brass and piano rh to the fore.

20-22: sprightly

28-30: flexible tempo if necessary

38-40: strong, expressive string sound

45-: high chatter in background, pizz in middle and low line in foreground.

77-: high chatter background, sul pont strings middle, with low line and trumpet/vc line in foreground

101-111: expressionistic

148-148: may possibly need a decrescendo to be effective

160: strong presence from the strings.

Programme Note

My idea for this piece is thus: a mother or father singing their child to sleep at the beginning of the calamitous 20th Century sings to try and drown out the chatter of gargoyles overhead. The work then continues this way: the lullaby's appearances being swept aside by the sounds of menace and presentiments of doom.

Being as we are at the beginning of a new century we may feel, deep in the night whilst comforting our children that, as ever,

"we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night."

Lullaby, 1901 was commissioned by the Adelaide Festival of the Arts and Nouvel Ensemble

Lullaby, 1901

Quentin SD Grant

Cantabile $\text{♩} = 72$ **rall.** **a tempo**

solo
p espress.

div.
p espress.

div.
p espress.

1.
p espress.

poco rall.

p

poco rall.

port.
pp *p*

Agitato ♩. = 64

12

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. *pp* *p*

E♭ Cl. *p* *p*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *p cresc.*

Bsn. 2 *p cresc.*

Hn.

C Tpt.

T. Tbn.

Timp. Glockenspiel *p cresc.* *mp*

Perc. *p*

Pno. *p cresc.* *mp*

Org. (loco)

Agitato ♩. = 64

12

Vln. 1 *pp*

Vln. 2 *pp* *p*

Vla.

Vcl. *pp* *p*

Db. *p*

18

Fl. 1 *cresc.* *mf* poco staccato

Fl. 2 *cresc.* *mf* poco staccato

Ob. *cresc.* *mf* poco staccato

E♭ Cl. *mf* *mf* poco staccato

B♭ Cl. 1 *cresc.* *mf* poco staccato

B♭ Cl. 2 *mp cresc.* *mf* poco staccato

B. Cl. *mf* poco staccato

Bsn. 1 *f*

Bsn. 2 *f*

Hn. *f* *mf* *f*

C. Tpt. *f* *mf* *f*

T. Tbn. *p* *f*

Timp.

Perc. *mf*

Pno. *mf* *mf* poco staccato

Org. *mp*

18

Vln. 1 *mf* *mf* poco staccato

Vln. 2 *mf* poco staccato

Vla. 1. *mf* poco staccato

Vlc. *pizz.* *f*

Db.

21

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C Tpt.

T. Tbn.

Timp.

Perc.

Pao.

Org.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mf

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23

Fl. 1 *mp* sub. (non stacc.)

Fl. 2 *mp* sub. (non stacc.)

Ob. *mp*

Eb Cl. *f*

Bb Cl. 1 *mp* sub. (non stacc.)

Bb Cl. 2

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *mf*

C Tpt.

T. Tbn. *mf*

Timp. *mf*

Perc. *mp* sub.

Pno. *mf*

Org. *p*

Vln. 1 *pizz.* *mf* *arco* (unis.)

Vln. 2 *mf* *f*

Vla.

Vlc. *arco* *mf*

Db. *mf*

26 *Agitato* ♩ = 128

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

Ob. *cresc.* *f*

Eb Cl. *mp cresc.* *f*

Bb Cl. 1 *f*

Bb Cl. 2 *f*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. *mf*

C Tpt. *mf*

T. Tbn. *mf*

Timp.

Perc. *cresc.* *f*

Pao. *mf*

Org. *mf*

Vln. 1 *cresc.* *f*

Vln. 2

Vla.

Vlc. *f* *mf*

Db. *f* *mf*

29

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C. Tpt.

T. Tbn.

Timp.

Perc.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

mf

f

ff

8va

arco

unis.

*denotes cluster

ff

37 *rall.* $\bullet = \bullet = 64$

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *mp* *p*

E♭ Cl. *mp* *p* *mf*

B♭ Cl. 1 *mp* *p* *p*

B♭ Cl. 2 *mp* *p* *mf*

B. Cl. *mp* *p* *mf*

Bsn. 1

Bsn. 2

Hr.

C. Tpt. *p* *mp*

T. Tbn.

Timp.

Perc. *p* *p* *4* *4* *4* *4*

Pno. *mp* *mf*

Org.

37 *rall.* *solo* $\bullet = \bullet = 64$

Vln. 1 *mp* *mf* *espress.* *p* *mf*

Vln. 2 *mp* *mp* *div.* *p* *mf*

Vla. *mp* *mp* *div.* *unis.* *p* *mf*

Vlc. *mp* *mp* *arco* *unis.* *p* *mf*

Db. *mp* *pizz.* *arco* *mp* *p* *mf*

45

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C Tpt.

T. Tbn.

Timp.

Perc.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

p

f

ff

mp

f (non l.v.)

pizz.

sub.

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51

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C Tpt.

T. Tbn.

Timp.

Perc.

Pno.

Org.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

f

(8^{va})

54

Misterioso $\text{♩} = 96$

53

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf* *ppp*

E♭ Cl. *f*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf* *f*

B. Cl. *mf* *f* *p*

Bsn. 1 *ff* *p*

Bsn. 2 *ff*

Hn. *ff*

C. Tpt. *mf* *f*

T. Tbn. *ff*

Timp. *ff*

Perc.

Pao. *ff*

Org. *p*

53 arco *mf* *f* *mp*

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vlc. *mf* *f* *ff* *p*

Db. *mf* *f* *ff* *mf* *p*

66

Fl. 1 *pp* *p*

Fl. 2 *p*

Ob. *p*

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *pp*

C Tpt. *p*

T. Tbn. *p*

Timp.

Perc.

Pao. *mf*

Org. *mf*

66

Vln. 1 *mf* *p*

Vln. 2 *mp* *p* *pp*

Vla. *mp* *p*

Vlc. *mp* *p*

Db.

solo

76 $\text{♩} = 64$

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *p*

E♭ Cl. *p*

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Hr.

C. Tpt. *mf* H (con sord.)

T. Tbn. *mf*

Timp. *mf* (non l.v.)

Perc.

Pno. *mf*

Org. *p*

76 $\text{♩} = 64$

Vln. 1 *mp* *pp*

Vln. 2 *mp* *p* 1. sul pont

Vla. *mp* *p* 1. sul pont

Vcl. *mf* H 1.

Db.

82

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C. Tpt.

T. Tbn.

Timp.

Perc.

Pno.

Org.

8th-----1

8th-----

82

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

p

mp

mp

mf

sul pont

101 *Agitato* ♩ = ♪ = 96

Fl. 1 *pp*

Fl. 2

Ob.

Eb Cl.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C Tpt.

T. Tbn.

Timp.

Perc.

Pao.

Org.

Vln. 1 *mf* *3* *f*

Vln. 2 *mf* *1.* *f*

Vla. *mf* *1.* *f*

Vlc. *mf* *1.* *f*

Db. *(pizz.)* *mf* *f*

110

Fl. 1 *p*

Fl. 2 *p*

Ob.

E♭ Cl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C. Tpt.

T. Tbn.

Timp.

Perc. *p*

Pno. *p*

Org. *p*

110

Vln. 1 *p* *pp*

Vln. 2 *p* *pp* unis. pizz. *p*

Vla. *p* *pp*

Vlk. *p* *pp*

Db. arco *mp* *pp*

114

Fl. 1 *mf* *p* sub.

Fl. 2 *mf* *p* sub.

Ob. *p*

Eb Cl. *mf* *p* sub.

Bb Cl. 1 *p* sub.

Bb Cl. 2 *mp* *p* sub.

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C. Tpt.

T. Tbn.

Timp.

Perc. *mf* tambourine *mf* sleigh bells

Pao.

Org.

114

Vln. 1

Vln. 2 *mf*

Vla.

Vlc.

Db.

120

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

C. Tpt.

T. Tbn.

Timp.

Perc.

Pao.

Org.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

arco

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123

Fl. 1
Fl. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
C. Tpt.
T. Tbn.
Timp.
Perc.
Pno.
Org.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

*denotes cluster

ff

Fremente $\text{♩} = 112$

Musical score for orchestra and strings, measures 130-132. The score is divided into two systems. The top system includes woodwinds (Flutes 1 & 2, Oboe, Eb Clarinet, Bb Clarinet 1 & 2, B Clarinet, Bassoons 1 & 2, Horn, C Trumpet, and Trombone), percussion (Tympani, Percussion), keyboard (Piano, Organ), and strings (Violins 1 & 2, Viola, Violoncello, and Double Bass). The score is in 4/4 time and features dynamic markings such as *f*, *ff*, and *p sub.*. The tempo is marked as *Fremente* with a quarter note equal to 112 beats per minute. The score includes various musical notations such as slurs, accents, and articulation marks.

149 $\text{♩} = \text{♩} = 96$

Fl. 1

Fl. 2 *flz.*

Ob. *p* *pp*

E♭ Cl. *mf* *flz.* *pp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *mf* *flz.* *pp*

B. Cl. *mf* *pp* *tr~*

Bsn. 1 *pp* *tr~*

Bsn. 2 *pp* *tr~*

Hn. *pp*

C. Tpt.

T. Tbn. *ppp* *pp*

Timp.

Perc.

Pao. *p*

Org. *p*

149 $\text{♩} = \text{♩} = 96$

Vln. 1 *mf* *mp* *espress.* *H solo*

Vln. 2 *mf* *unis.*

Vla. *mf*

Vlc. *mf* *p sub.*

Db. *mf* *p sub.*

169 *rall.* *a tempo*

FL. 1
FL. 2
Ob.
Eb Cl.
Bb Cl. 1
Bb Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn.
C Tpt.
T. Tbn.
Timp.
Perc.
Pao.
Org.

169 *rall.* *a tempo*

Vln. 1
Vln. 2
Vla.
Vlc.
Db.

rall. a tempo

182

Fl. 1

Fl. 2

Ob.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hr.

C. Tpt.

T. Tbn.

Timp.

Perc.

Pno.

Org.

rall. a tempo

182

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

p

haunted landscape: March 2003

This work was composed in 2003 for the Elder Conservatorium Symphony Orchestra, and is scored for medium size orchestra with two of every wind.

Commentary

This is a short single movement work of only five and a half to six minutes duration. It is a set of double variations, with a simple little tonal march in D minor, first heard from bar 1, being the basis of the principle variation set. An answering section, first heard from bar 22, forms the secondary variation set. The development of these two sets is down directly and simply, with neither straying too far in content from their initial manifestations. Variation is created through pitch and harmonic changes, but is largely achieved through orchestration. Momentum is maintained through a gradual increase in orchestral force, growth in dissonance and tempo increases.

After the climax in the work, reached through bars 104 to 132, the work returns again to a clean version the opening march, only this in G minor, and sitting on the dominant of that key. This, and the fading of the march into the distance, gives the end of the work a feeling of 'continuation' rather than final resolution.

The performance on the enclosed CD is of a fair student standard, but is still quite a way off a true reading of the work.

haunted landscape: March 2003

for symphony orchestra



Quentin SD Grant, 2003

Notes

- Accidentals carry for the bar in which they occur unless subsequently altered.
- Hairpins indicate an increase or decrease in dynamic of one degree unless marked otherwise.
- All grace notes are to be played before the beat.
- The score is notated in C.
- Duration c.5'30"

INSTRUMENTATION

2 flutes

2 oboes

2 Bb clarinets

2 bassoons

4 horns in F

2 trumpets in C

2 trombones

tuba

timpani

percussion : suspended cymbal, snare drum

harp

violin 1

violin 2

viola

cello

double bass

haunted landscape: March, 2003

Alla marcia ♩ = 108

Quentin SD Grant, 2003

solo a.1
sul pont., a nat. poco a poco

a3. sul pont., a nat. poco a poco

violin 1 *pp*

violin 2 *pp*

viola

cello

double bass

10

fl

ob

cl *a.1* *p*

hp *l.v.* *mp cresc.*

10

vln 1 *mp cresc.* tutti poco sul pont., a nat. poco a poco *mp cresc.* nat. *mf cresc.*

vln 2 *mp cresc.* tutti poco sul pont., a nat. poco a poco *mp cresc.* nat. *mf cresc.*

vla

vc *a3. poco sul pont., a nat. poco a poco* *mp cresc.* tutti poco sul pont., a nat. poco a poco *mp* nat. *mf cresc.*

db

17

fl

ob a.1 mp mf f fp

cl a.1 mp mf f fp

bn mp mf

hn 1,3 a.1 mp f fp

hn 2,4 a.1 mp f fp

trpt

trm a.2 mp mf fp

timp medium sticks f

hp f

17

vln 1 f fp

vln 2 f fp

vla f fp

vc f fp

db f fp

24

fl

ob *f* *fp* *f*

cl *f* flz. *fp* *f*

bn *f* *fp* *f*

hn 1,3 *f* *fp*

hn 2,4 *f* *fp*

trpt a.2 con sord. *mf*

trm *mf* *fp* *mf* *mf*

tba *fp* *mf* *mf*

timp

24

vln 1 *f* *fp* *f* sul pont. nat. *p* sub.

vln 2 *f* *fp* *f* sul pont. nat. *p* sub.

vla *f* *fp* *f*

vc *f* *fp* *f* *p* sub.

db *f* *fp* *f*

39

fl

ob

cl

bn

hn 1,3

hn 2,4

trpt

trm

timp

hp

39

vln 1

vln 2

vla

vc

db

pp

p

pp

p

pp

p

pizz.

p

44

fl

ob *mp* *f*

cl *mp* *f* marcato, pesante

bn *mp* a.1 *f* marcato, pesante a.2

trm *p* a.1 *f* marcato, pesante a.2

tba *f* marcato, pesante

timp *f* marcato, pesante

perc sus. cymbal *p*

hp *mp*

44

vln 1 *mp* *f* marcato, pesante

vln 2 *mp* *f* marcato, pesante

vla *mp* *f* marcato, pesante

vc *mp* *f* marcato, pesante

db *mp* *f* marcato, pesante arco

51

fl
fl. 2
ob
cl
bn
hn 1, 3
hn 2, 4
trpt
trm
tba
timp
perc
hp
vln 1
vln 2
vla
vc
db

p sub.
flute 2
a.2
mf
f
f
f
f
a.2
con sord.
p
f
non. l.v.
non. l.v.
mf
p
mf
pp
pizz.
pp

58

fl

fl.2

ob

cl

bn

hn 1,3

hn 2,4

trm

timp

hp

58

vln 1

vln 2

vla

vc

db

mf

p

mp

pp

pizz.

65

fl

fl.2

cl

bn

hn 1,3

hn 2,4

trpt

trm

tba

timp

hp

vln 1

vln 2

vla

vc

db

pp

p

f

a.2

div.

arco

p < *mp* > *p*

86

fl

ob

cl

cl.2

bn

hn 1.3

hn 2.4

trm

tba

timp

perc

86

vln 1

vln 2

vla

vc

db

p sub.

p sub.

p *f*

div.

91

fl

ob

cl

cl.2

bn

hn 1,3
a.1
pp sub.

hn 2,4
a.1
pp sub.

hp
pp

91

vln 1
solo a.1
port.

vln.1
tutti sul tasto
ppp sub.

vln 2
sul tasto
sub.
ppp pizz.

vla
p sub.
pizz.

vc
p sub.
pizz.

db
pp sub.

molto espress.
pp — *p*

rall.

97

fl

ob

cl

cl.2

bn

hn 1,3

hn 2,4

trm

timp

hp

vln 1

vln.1

vln 2

vla

vc

db

pp

ppp

arco

div.

DORE

104 *piu mosso* ♩ = 112

fl *f*

ob *f*

cl *f*

bn *f*

hn 1,3 *f*

hn 2,4 *f*

trpt *mf* *f* *mf*

trm *f*

tba *f*

timp *f*

perc *mf*

vln 1 *f* nat.

vln 2 *f* nat.

vla *f* tutti

vc *f* tutti

db *f* arco

122 *f*

fl

ob *f*

cl *f*

bn *f*

hn 1,3 *f*

hn 2,4 *f*

trpt *f*

trm *f* a.2

tba *f*

timp *f*

perc *mf*

122 *f*

vln 1 *f*

vln 2 *f*

vla *f*

vc *f*

db *f*

127

fl

ob

cl

bn

hn 1,3

hn 2,4

trpt

trm

tba

timp

perc

vln 1

vln 2

vla

vc

db

a.2

3

3

3

3

3

3

3

3

132 rall. a tempo

fl *p*

ob *p*

cl *p*

bn *p*

hn 1.3 *p*

trpt *p*

trm *p mp p*

tba *p*

timp *p mp p pp* *decresc.*

hp *p* *decresc.*

132 con sord. a sul pont, poco a poco

vln 1 *p* *con sord.* *a sul pont, poco a poco* *p* *decresc.*

vln 2 *p* *con sord.* *a sul pont, poco a poco* *p* *decresc.*

vla *p* *con sord.* *a sul pont, poco a poco* *p* *decresc.*

vc *f mf mp p* *decresc.*

db *f mf mp p pp* *pizz.*

139

timp *ppp*

hp *ppp*

139 a3. solo a.1 sul pont.

vln 1

vln 2 a3. sul pont. solo a.1 niente

vla a3. sul pont. solo a.1 niente

vc a3. sul pont. solo a.1 niente

db *ppp*

139

140

141

142

143

144

String Quartet No.3

This work was composed in 2003 for the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year.

A recording of this performance is on the accompanying CD.

Commentary

This is a three movement work which is characterised by its spacious quality and its tense and brittle emotional tones. It is influenced by the string quartet writing of the Eastern Europeans Kúrtag and Schnittke.

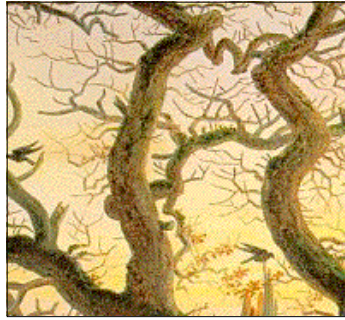
The entire work is build from the very first material heard: the rhythmic figure of a simple quick repetition of a note or chord as first heard in bar 2; and simple motive of a falling or rising single interval, as heard in the violin of bar three. These two basic cells are indeed very simple and it is interesting to note that they do not evolve a long way from their origins throughout the course of the fourteen minute work. It is only necessary to make the two note rhythmic cell a three note figure to provide the need variety to build the second movement. And by taking the rising/falling interval and playing the interval with a glissando provides the main content for the third movement. A coda (from bar 96) again states the two motives together, with the rhythmic figure in its original guise, and the work comes to a satisfying resolution.

String Quartet No.3



Quentin S D Grant

String Quartet No.3



Quentin S D Grant, 2003

Notes

- *espressivo sempre*
- *accidentals apply for the whole bar and revert to naturals after a bar line.*
- *dynamics are often specific to one line.*
- *tremolo are indicated by two dashes on the stem*
- *a glissando marking indicates that the whole value of the note is used to slide to the following note. This is in contrast to a portamento marking which indicates that only a small part of the duration of the note is used in the slide.*
- *no indication is given regarding a preference for how harmonics are to be played: natural or artificial, it is up to the player.*
- *hairpins indicate, unless otherwise given, a crescendo or diminuendo of one dynamic graduation.*

Duration is c. 15 minutes.

string quartet no.3

Quentin SD Grant, 2003

~1~

Andantino ♩ = 69

flautando *p* *mf* *p* *mf* *p sub.*

port. *pp* *p* *pp* *mp*

sul pont. *p*

col legno *mf* *pizz.* *col legno* *pizz.*

col legno *mf* *pizz.* *col legno* *pizz.*

7 *pp* *p* *pp* *mp* *ord.* *ord.* *mp*

13 *mp* *arco* *sul pont.* *ord.* *pizz.* *arco* *pizz.(ord.)* *mp* *p* *mp* *pizz.* *arco* *pizz.(ord.)* *mp* *p* *mp*

19

sul pont.

p *p* *mp* *mf* *mp* arco

24

poco meno mosso
sul pont.

ord.

p *mp* ord. *p* arco sul pont. *p* arco sul tasto *mp*

29

accel. ----- piu mosso ♩ = 72

mf *p sub.* *mp* *mf* *mp* *mp* *mf* *mp* *p* *mp* *mf* *mp* col legno (ord.) arco

35

poco rall. tempo

mp *p* *mp* *mf*

mp *mp* *mf*

mp

mp

41

mp *mf*

mp *mf*

p *mf*

47

pp

p *pizz.(ord.)* *arco*

mf *p* *a sul pont. . . .*

p *pizz.* *col legno*

S^{va}

54 (8va)-----

Violin I: *pp*

Violin II: *pizz.*

Cello/Double Bass: *arco*, *pizz.*, *arco*, *pizz.*, *arco*, *mp*, *p*, *mp*, *p*

Violin II: *sul pont., a ord. . . .*, *ord.*

60 (8va)-----

Violin I: *mp*

Violin II: *arco*, *a sul pont. . . .*, *sul pont., a ord. . . .*

Cello/Double Bass: *pizz.*, *col legno*, *arco*, *pizz.*, *arco*, *pizz.*, *mp*

65 (8va)-----

piu mosso ♩ = 88

Violin I: *p*, *p leggiero*

Violin II: *pizz.*, *arco*, *mf*, *p*, *p leggiero*

Cello/Double Bass: *ord.*, *arco*, *mf*, *p*, *p*

72

espress. *mp p*

pizz. *arco* *sul pont.*

p *pizz.* *arco* *mp*

(8va)-----

78

mp *mf*

mp *mf*

ord. *mp* *mp* *mp* *mp* *mf*

mp *mp* *mp* *mp* *mf*

84

rubato tempo

p *delicato* *f*

(violin) *f*

(violin) *p* *f*

pizz. (violin) *arco* *f*

p *f*

90

fp fp p pp

sul tasto

sul tasto

sul pont. p pp

sul pont. p pp

gliss. Sp^{w}

Moderato ♩ = 108 ~2~

sul pont.

ff *p*

(ord.) *ff* *p*

(ord.) *ff* *p* *mp*

(ord.) *ff* *p* *mp*

6 *pp* *ff* *p* sub. *f* *pp*

pp *ff* *p* *ff* *f* *p*

pp *ff* *p* *ff* *f* *p*

pp *ff* *p* *ff* *f* *p*

12 *mf* *f*

mf *f*

mf *f*

mf *f*

17

ff *mf* *f* *mf*

ff *f* *mf*

ff *f* *mf*

ff *f* *mf*

22

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

26

mf *mf* *p*

mf *mf* *p*

p *pizz.* *p*

mf *mf* *p*

30

sul pont. ord.

sul pont. ord.

35

gliss.

sul pont.

arco

arco

f *p*

f *p*

f *p*

41

sul pont. ord.

p cresc. *f* *p*

ord. *p* cresc. *f* *p*

p cresc. *f* *p*

p cresc. *f* *p*

45 *8va* -----

45 *pp* *p* *mf* *pp cresc.*

46 *pp* *p* *mf* *pp cresc.*

47 *pp* *p* *mf* *pp cresc.*

48 *pp* *p* *mf* *pp cresc.*

49 *pp* *p* *mf* *pp cresc.*

50

50 *f* *mf*

51 *f* *mf*

52 *f* *mf*

53 *f* *pizz.* *f*

54

54

55

56

57

59

Musical score for measures 59-63. The score is in 3/4 time and consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is an alto clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. There are several dynamic markings, including accents and a forte (f) marking.

64

Musical score for measures 64-68. The score is in 3/4 time and consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is an alto clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. There are several dynamic markings, including accents and a forte (f) marking. A glissando marking is present in the top staff.

69

Musical score for measures 69-73. The score is in 3/4 time and consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb). The second staff is a treble clef with a key signature of one flat (Bb). The third staff is an alto clef with a key signature of one flat (Bb). The bottom staff is a bass clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. There are several dynamic markings, including accents and a forte (f) marking. A glissando marking is present in the top staff.

74 *ad lib.*

79

83

87 gliss. sul D

ppp
15^{ma} 13:2 13:2

ppp
a sul pont.

pp

pizz.
p

91

(15^{ma}) 13:2

sul pont.

Con moto ♩ = 112 ~3~

Musical score for measures 1-5. The score is in 3/4 time and consists of four staves. The first staff is the treble clef, the second is the treble clef, the third is the bass clef, and the fourth is the bass clef. The tempo is marked 'Con moto' with a quarter note equal to 112. The dynamics range from *mf* to *mp*. Performance techniques include *pizz.*, *arco*, *port.*, and *gl.*. The measures are marked with time signatures 3/4, 5/4, 4/4, 5/4, and 3/4.

6

Musical score for measures 6-11. The score is in 4/4 time and consists of four staves. The first staff is the treble clef, the second is the treble clef, the third is the bass clef, and the fourth is the bass clef. The tempo is 'Con moto'. The dynamics range from *p* to *mf*. Performance techniques include *arco sul pont.*, *arco*, *gl.*, and *gliss.*. The measures are marked with time signatures 4/4, 5/4, 4/4, 2/4, 4/4, and 4/4.

12

Musical score for measures 12-15. The score is in 4/4 time and consists of four staves. The first staff is the treble clef, the second is the treble clef, the third is the bass clef, and the fourth is the bass clef. The tempo is 'Con moto'. The dynamics range from *f* to *p*. Performance techniques include *ord.*, *gl.*, *gliss.*, and *sul pont.*. The measures are marked with time signatures 5/4, 5/4, 4/4, and 4/4.

18

sul pont.

ord.

8va

pp

pp

p

gl.

mf

p sub.

25

gl.

15^{ma}

p

mp

fp

fp

p

mp

fp

fp

p

mp

fp

fp

33

port.

gl.

sul pont.

ord.

sul G

p

p

42

p $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$

pizz. *arco*

50

p $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$

3

3

57

p $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ $\langle \rangle$

3

3

64

Musical score for measures 64-70. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 64 starts with a *pp* dynamic. Measures 65-70 feature various dynamics including *f* and *gl.* (glissando). The piece concludes with a *f* dynamic and a fermata.

71

Musical score for measures 71-76. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 71 starts with a *f* dynamic. Measures 72-76 feature various dynamics including *f*, *mp*, and *gl.* (glissando). The piece concludes with a *mp* dynamic and a fermata.

77

Musical score for measures 77-82. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 77 starts with a *p* dynamic. Measures 78-82 feature various dynamics including *p*, *cresc.*, *pizz.*, *arco*, and *cresc.*. The piece concludes with a *cresc.* dynamic and a fermata.

83

f
f
f
f
pizz.

89

ff
fp < *mf*
ff
ff
arco
ff
rall.

95

p
p
p
p
meno mosso ♩ = 72
sul pont.
ord.
sul pont.
port.

102

mp *mf* *f* *p*
mp *mf* *f* *p*
mp *mf* *f* *p*
mp *mf* *f* *p*

gl.
ord.
sul tasto
sul tasto
sul tasto

the heavens shine**bagatelles for string quartet**

This work was composed in 2005 for the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year.

A recording of this performance is on the accompanying CD.

Commentary

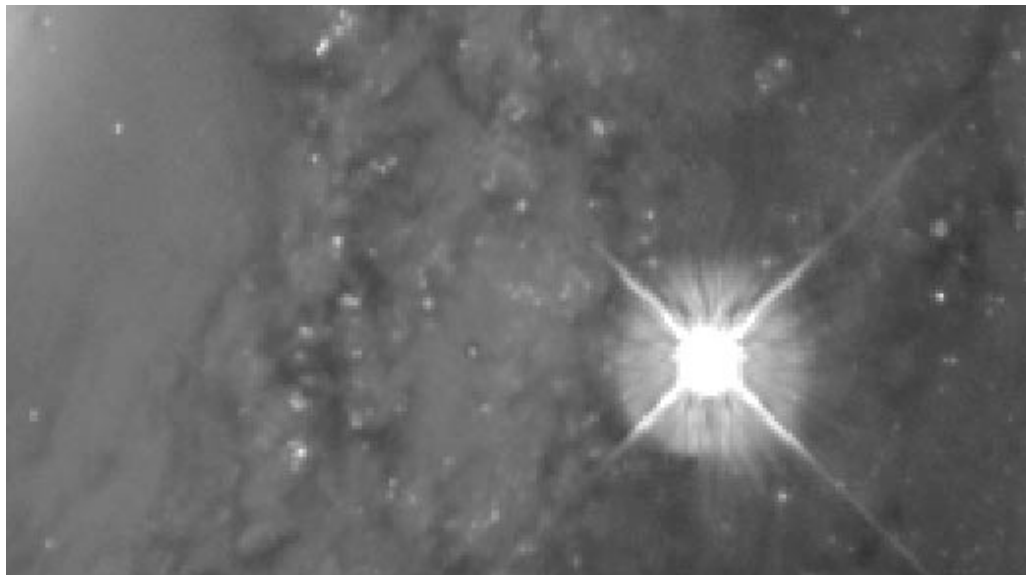
The six *bagatelles* carry the directions:

1. Con moto, grazioso
2. Moderato, leggiero
3. Moderato - con moto
4. Allegro - presto
5. Andante
6. Moderato - molto mosso - moderato

These six pieces are not a motley collection of unconnected works, as the appellation *bagatelles* tends to suggest. They are connected by common motivic material and by a common approach to writing for the string quartet. I have adopted an 'arpeggiated' style of writing for the four strings in this piece, and use this approach, to a lesser or greater degree, across all of the six little movements with the exception of the fifth. For example, in the opening movement I am using what could be quite standard four-part homophonic writing, but I have broken each chord across the four strings. This has produced a lively but delicate and brittle texture, and one of a very different variety to the way I would usually handle a harmonic progression of this type. There is a certain poise in this writing, and when touches of melodic writing are introduced, for example at bar 12 or bar 26, these moments have greater fragility and, for that, a certain intensity. This approach, carried through the work, has lent a distinctive character to the piece and allowed me an expansion in my stylistic range.

the heavens shine

bagatelles for string quartet



Quentin SD Grant (2005)

the heavens shine

bagatelles for string quartet

Quentin SD Grant, 2005

Con moto, grazioso ♩ = 120

~1~

The musical score is for a string quartet in 2/4 time, marked 'Con moto, grazioso' with a tempo of 120 beats per minute. The piece is in the key of B-flat major. The score is divided into three systems, each containing four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first system (measures 1-8) features a melodic line in the Violin I part with a dynamic marking of *p*. The second system (measures 9-16) continues the melodic development in the Violin I part. The third system (measures 17-24) concludes the page with a melodic line in the Violin I part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

25

Musical score for measures 25-32. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) in measures 25, 26, 27, 28, 29, 30, 31, and 32. Slurs are used to group notes across measures. The bass clef staves show a consistent rhythmic pattern of eighth notes.

33

Musical score for measures 33-40. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) in measures 33, 34, 35, 36, 37, 38, 39, and 40. Slurs are used to group notes across measures. The bass clef staves show a consistent rhythmic pattern of eighth notes. A marking "(l.h. pizz.)" with a plus sign is present in measure 38.

41

Musical score for measures 41-48. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. The bass clef staves show a consistent rhythmic pattern of eighth notes.

49

Musical score for measures 49-56. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many accidentals and slurs, and a more rhythmic bass line with eighth and sixteenth notes.

57

Musical score for measures 57-64. The score continues with four staves. The melodic lines in the upper staves become more active with slurs and ties. The bass line maintains a steady eighth-note pattern.

65

Musical score for measures 65-72. The score continues with four staves. A dynamic marking of *f* (forte) is present in the upper staves starting at measure 65. The music concludes with a final chord in the upper staves and a sustained bass line.

73

mp sul tasto

mp sul tasto

mp sul tasto

mf espress. sul tasto

81

89

mf espress.

mp

97

p

p

p

p

105

ord.

pp

ord.

pp

ord.

pp

ord.

pp

ord.

pp

113

pp

pp

pp

pp

pp

pp

pp

121

The musical score consists of four staves. The first staff is in Treble clef and contains a melodic line with eighth and quarter notes, including a slur over the first two measures and a sharp sign on the second measure. The second staff is also in Treble clef and contains a line of quarter notes. The third staff is in Alto clef and contains a line of eighth and quarter notes with some chords. The fourth staff is in Bass clef and contains a line of quarter notes. The score ends with a double bar line and repeat dots.

~2~

Moderato, leggiero ♩ = 90

21

pp $\langle \rangle$

p

p arco

p

27

pizz.

pizz. arco, sul tasto

pizz.

pizz.

34

41

arco sul pont.
mp
 ord. sul pont.
p
 arco sul pont.
mp
 arco pizz. pizz.
mp

47

arco, sul pont.

~3~

Moderato, ♩ = 88

(ord.) *p*

Musical score for measures 1-7. It consists of four staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The second and fourth staves are also in treble clef. The third staff is in bass clef. The music is marked with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

8

Musical score for measures 8-15. It consists of four staves. The top staff is in treble clef. The second and fourth staves are also in treble clef. The third staff is in bass clef. The music is marked with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

16

Musical score for measures 16-23. It consists of four staves. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The second and fourth staves are also in treble clef. The third staff is in bass clef. The music is marked with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

24

f

32

Con moto, $\text{♩} = 112$

p

40

48

Musical score for measures 48-55. The score consists of four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. All staves are marked with *cresc.* (crescendo). The music features a variety of rhythmic patterns and chordal textures.

56

Musical score for measures 56-61. The score consists of four staves. Measures 56-60 are marked with *f* (forte). At measure 61, the music changes to a 4/4 time signature and is marked with *mp* (mezzo-piano). The instruction *sul tasto* is written above the Treble Clef 1 staff and below the Bass Clef 2 staff. A fermata is placed over the final notes of measure 61.

62

Musical score for measures 62-69. The score consists of four staves. The music features complex rhythmic patterns and changes in time signature, including 2/4, 3/4, and 2/4. The dynamic marking *mf* (mezzo-forte) is present throughout the section.

69

Musical score for measures 69-75. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic bass line. Measure 69 starts with a rest in the first staff, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The third staff has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff has a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with various intervals and rests throughout the system.

76

Musical score for measures 76-83. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues from the previous system. Measure 76 starts with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff has a quarter note G4, a quarter note A4, and a quarter note B4. The third staff has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff has a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with various intervals and rests throughout the system.

84

Musical score for measures 84-87. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues from the previous system. Measure 84 starts with a quarter note G4, a quarter note A4, and a quarter note B4. The second staff has a quarter note G4, a quarter note A4, and a quarter note B4. The third staff has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth staff has a quarter note G4, a quarter note A4, and a quarter note B4. The music continues with various intervals and rests throughout the system.

92

ord. *p* cresc.

ord. *p* cresc.

ord. *p* cresc.

ord. *p* cresc.

99

mf

mf

mf

mf

~4~

Allegro, ♩=112
sul tasto

p espress.
sul tasto
p espress.
sul tasto
p espress.
sul tasto
p espress.

8

mf
mf
mf
mf

15

p
p
p
p

22

29 *poco sul pont.*

pp

poco sul pont.

pp

poco sul pont.

pp

poco sul pont.

pp

36

43

ord.
p

ord.
p

ord.
p

ord.
p

50

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

57

p

p
pizz.

p

p

64

Presto, $\text{♩} = 60$

sul pont.

mf
sul pont.

arco, sul pont.

mf
sul pont.

mf
sul pont.

71

pizz.

~5~

Andante, ♩ = 84

Musical score for measures 1-6. The score consists of four staves. The first staff is marked "(ord.)" and starts with a dynamic of *p*. The second and third staves are also marked "(ord.)" and start with *p*. The fourth staff is marked "(arco, ord.)" and starts with *p*. All staves show a *cresc.* (crescendo) over the measures. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 7-13. The score consists of four staves. The first staff starts with a dynamic of *f* and then *mf*. The second, third, and fourth staves also start with *f* and then *mf*. The time signature changes from 4/4 to 5/4 and back to 4/4.

Musical score for measures 14-20. The score consists of four staves. The first staff starts with *f* and then *p*. The second, third, and fourth staves also start with *f* and then *p*. The time signature changes from 3/4 to 4/4 and back to 3/4.

20

Musical score for measures 20-25. The score consists of four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#). Measures 20-21 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *f*. Measures 22-25 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *p*. Treble Clef 2 and Bass Clef 1 have chords and chords with slurs, with dynamics *f* and *p* respectively. Bass Clef 2 has a simple bass line with dynamics *f* and *p*.

26

Musical score for measures 26-33. The score consists of four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#). Measures 26-33 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *f*. Measures 34-33 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *pp*. Treble Clef 2 and Bass Clef 1 have chords and chords with slurs, with dynamics *f* and *pp* respectively. Bass Clef 2 has a simple bass line with dynamics *f* and *pp*.

34

Musical score for measures 34-41. The score consists of four staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, and Bass Clef 2. The key signature has one sharp (F#). Measures 34-41 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *cresc.*. Measures 42-41 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *mp*. Measures 42-41 feature a melodic line in Treble Clef 1 with a slur and a dynamic of *cresc.*. Treble Clef 2 and Bass Clef 1 have chords and chords with slurs, with dynamics *cresc.* and *mp* respectively. Bass Clef 2 has a simple bass line with dynamics *cresc.* and *mp*.

39

f *pp* *f*

f *pp* *f*

f *pp* *f*

f *pp* *f*

~6~

Moderato, ♩ = 96

sul tasto

p espress. *mp*

sul tasto

p espress. *mp*

sul tasto

p espress. *mp*

sul tasto

p espress. *mp*

8

p

p

p

p

15

mp

mp

mp

pizz.

mp

23

mf

pp

mf

p

mf

p

arco

mf

p

poco rall.

31

poco pui Mosso, ♩ = 100

mf

mf

mf

mf

36

pizz. arco

Molto Mosso, leggero, $\text{♩} = 132$

40

ord. *p*

ord. *p*

ord. *p*

ord. *p*

46

52

Musical score for measures 52-57. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including rests and ties. The bass line is more rhythmic, while the treble lines have more melodic movement.

58

Musical score for measures 58-63. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 7/8. The music continues with similar rhythmic complexity. There are some slurs and ties in the treble parts, and the bass line remains active with eighth notes.

64

Musical score for measures 64-69. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The time signature is 7/8. The music features a 'rall.' (rallentando) marking in the final measure of the system. The treble parts have more melodic lines with slurs, while the bass line continues with rhythmic accompaniment.

Moderato, ♩ = 96

70

mf

mf

mf

mf

76

82

p

p

p

p

pizz. arco

Irish Songs

This work was composed in 2004 for soprano Emma Horwood and the Langbein String Quartet and first performed in a concert that was part of the Firm's subscription series of that year. It has received several performances since that time and will receive a studio recording shortly. A recording of the premiere performance is on the accompanying CD.

Commentary

This set of songs would make a useful comparison to the orchestral set *to be sung under open sky*, which is looked at in the main volume of this submission. Where the latter uses some common material in the songs themselves, and three closely related interludes to bind the work together, this set does neither. The elements that bind these, however loosely, into a set are: their subject matter, all being love songs from poems by Irish poets; and their settings all being for voice and string quartet all being in a folk influenced tonal language. Tenuous grounds for four songs to be called a well bound set, one might think. There is no doubt, however, that they do work as a set, and very well. This is testament to the power of word settings, and to the phenomenal structural strength given by the use of poetry.

Irish Songs

for soprano & string quartet

for Anna



music by Quentin Grant

to poetry by

Lionel Johnson, W.B. Yeats,
Louis Macniece & Morfyd O'Brion

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Notes

The songs are to be performed *sentimentable*.

All dynamics are equal: that is: a forte of a pizzicato line should be of equal dynamic to a forte of the bowed line.

Vocalises can be sung to syllables of the singer's choice: suggestions are given (such as *ah, da* etc).

Duration c. 12 min.

To Morfydd - Lionel Johnson

A voice on the winds,
 A voice on the waters,
 Wanders and cries:
O! what are the winds?
And what are the waters?
Mine are your eyes.

Western the winds are,
 And western the waters,
 Where the light lies:
O! what are the winds?
And what are the waters?
Mine are your eyes.

Cold, cold grow the winds,
 And dark grow the waters,
 Where the sun dies:
O! what are the winds?
And what are the waters?
Mine are your eyes.

And down the night winds,
 And down the night waters,
 The music flies:
O! what are the winds?
And what are the waters?
Cold be the winds,
And wild be the waters,
So mine be your eyes.

For Anne Gregory - W. B. Yeats

Never shall a young man,
 Thrown into despair
 By those great honey coloured
 Ramparts at your ear,
 Love you for yourself alone
 And not your yellow hair.

But I can get a hair dye
 And set such colour there,
 Brown, or black, or carrot,
 That young men in despair
 May love me for myself alone
 And not my yellow hair.

I heard an old religious man
 But yester night declare
 That he had found a text to prove
 That only God, my dear
 Could love you for yourself alone
 And not your yellow hair.

The sunlight on the garden - *Louis MacNeice*

The sunlight on the garden
 Hardens and grows cold,
 We cannot cage the minute
 Within its nets of gold,
 When all is told
 We cannot beg for pardon.

Our freedom as free lances
 Advances towards its end;
 The earth compels, upon it
 Sonnets and birds descend;
 And soon, my friend,
 We shall have no time for dances.

The sky was good for flying,
 Defying the church bells
 And every iron
 Siren and what it tells:
 The earth compels,
 We are dying, Egypt, dying.

And not expecting pardon,
 Hardened in heart anew
 But glad to have sat under
 Thunder and rain with you,
 And grateful too
 For sunlight on the garden.

When first I saw your face - *Morfyd O'Brion*

When first I saw your face
 You'd just turned seventeen,
 And your smile was as clear as the morn,
 Your green eyes, to me,
 Were as truthful as the sea,
 And your touch as gentle as the breeze.

Birds be singin' for you,
 Flowers be shinin' for you,
 Birds be singin' for you.

Feelin' happy, feelin' sad,
 T'weren't sure if you'd be glad,
 As I rode through the heat to your door,
 But your smile told me then,
 As it does each day ag'in,
 That your gentle, gentle feelin's were for me.

Now as the years 'a' gone by,
 You've been to me as sky,
 As the dear open blue up above,
 My Annie I've been true,
 A steadfast friend for you,
 My kiss, my promise, my love.

To Morfydd

Lional Johnson

141

$\text{♩} = 80$

A voice on the winds, A voice on the wa - ters, Wan - ders and

senza vib., poco sul pont.

p

senza vib., poco sul pont.

p

Detailed description: This system contains the first six measures of the piece. It features a vocal line with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The tempo is marked as quarter note = 80. The key signature has one flat. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include piano (*p*) and instructions like 'senza vib., poco sul pont.'

cries: O! what are the winds? And what are the wa - ters?

senza vib., poco sul pont.

pp

pizz.

p

Detailed description: This system contains measures 7-12. The vocal line continues with the lyrics 'cries: O! what are the winds? And what are the wa - ters?'. The piano accompaniment includes a section marked 'pizz.' (pizzicato) in the treble clef. Dynamics include *pp* and *p*. The instruction 'senza vib., poco sul pont.' is present.

Mine are your eyes. West - ern the winds are, And west-ern the

arco senza vib., poco sul pont.

mf

pp

mf

p

mf

p

pizz.

mf

p

Detailed description: This system contains measures 13-18. The vocal line continues with 'Mine are your eyes. West - ern the winds are, And west-ern the'. The piano accompaniment includes a section marked 'arco senza vib., poco sul pont.' in the treble clef. Dynamics include *mf*, *pp*, and *p*. The instruction 'pizz.' is used in the bass line.

wa- ters, Where the light lies: O! what are the winds? And what are the

The first system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of four staves: three in treble clef and one in bass clef. The time signature changes from 3/4 to 2/4 and back to 3/4. The lyrics are: "wa- ters, Where the light lies: O! what are the winds? And what are the".

wa- ters? Mine are your eyes.

mf *p* *mf* *p* *mf* *pp*

arco sul pont.

The second system of music continues the vocal line and piano accompaniment. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment consists of four staves: three in treble clef and one in bass clef. The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: "wa- ters? Mine are your eyes.". Dynamics include *mf*, *p*, *mf*, *p*, *mf*, and *pp*. Performance instructions include "arco" and "sul pont.". The bass clef staff includes a double bar line and a fermata.

mf *mf* *mf* *mp*

The third system of music features piano accompaniment. It consists of four staves: three in treble clef and one in bass clef. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *mf*, *mf*, *mf*, and *mp*. The bass clef staff includes a double bar line and a fermata.

p Cold, cold grow the winds, And dark grow the wa - ters,

(8va)-----

p

mp *mp*

mp

Where the sun dies: O! what are the winds? And what are the

(8va)-----

senza vib., poco sul pont.

wa - ters? Mine are your eyes.

(8va)-----

mf *p* sub.

mf *p*

mf *p*

your eyes... And down the night winds, And down the night

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "your eyes..." followed by "And down the night winds, And down the night". The piano accompaniment includes a treble clef staff with a complex melodic line and a bass clef staff with a simpler accompaniment. The music is in 4/4 time and includes various dynamic markings and articulations.

wa - ters, The mu - - sic *mp* flies: O! what are the

The second system continues the musical score. The vocal line has the lyrics "wa - ters, The mu - - sic" followed by a dynamic marking of *mp* and the word "flies:". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in 4/4 time and includes various dynamic markings and articulations.

winds? And what are the wa-ters? Cold be the winds, And wild be the

The third system concludes the musical score. The vocal line has the lyrics "winds? And what are the wa-ters? Cold be the winds, And wild be the". The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in 4/4 time and includes various dynamic markings and articulations.

wa - ters, So mine be your eyes.

arco senza vib., poco sul pont.

p *mp*

p

p

p

rall.

mp

mp

mp

a sul pont.

a sul pont.

For Anne Gregory

W. B. Yeats

leggiero ♩ = 88

mp
Ne - ver shall a young man, Thrown in - to de -

p

p

p pizz
p

6

spair By those great ho - ney col - oured Ram - parts at your ear,

sim.

11

Love you for your - self a-lone And not your yell - ow hair. But

16

I can get a hair dye And set such co-lour there, Brown, or black, or

21

carr - ot, That young men in de - spair May love me for my - self a-lone And

26

not my yell - ow hair. I heard an old re - li-gious man But yes - ter-night de-

31

clare That he had found a text to prove That on - ly God, my

35

dear Could love you for your - self a-lone And not your yell - ow hair.

40

sing to "da" Your yell - ow hair.

poco rall.

The Sunlight on the Garden

Louis MacNeice

149

$\bullet = 84$
p sung to "ah" *mf* The sun-light on the gar-den

pp *p* *p*

sul tasto

pp *p*

pizz. *p* arco *mp*

mp pizz. +

7
Har-dens and grows cold, We can-not cage the min-ute With-in its nets of gold, When

arco sim.

10
all is told We can-not beg for par-don. Our

14

free-dom as free lan-ces Ad - van-ces to-wards its end; The earth com-pels, u-pon it Son -

pizz.
p mp p mp sim.

17

nets and birds descend;; And soon, my friend, We shall have no time for dan - ces.

norm.

22

mf sung to "ah"

mf pizz. *arco p*

mf pizz. *mf pizz.* *mf*

28

mp
The sky was good for fly-ing, De - fy-ing the church bells And

sul tasto

arco

p

arco pizz. sim.

p

32

ev'r - y iron Sir-en and what it tells: The earth com - pels, We are dy - ing, E-gypt,

36

dy - ing. We are dy - ing. And

mf

fp *fp*

fp *fp*

fp *fp*

41

not ex-pect-ing par-don, Har - dened in heart a - new But glad to have sat un - der Thun -

mp

mp

mp

44

der and rain with you, And grate-ful too For sun-light on the gar - den.

mp

49

gar - - - - - den.

rit.

pizz.

When first I saw your face

Morfyd O'Brion

153

$\bullet = 120$

When first I saw your face You'd just turned se-ven-teen, And your

mp

p

p

p

pizz.

mp

Detailed description: This system contains the first five staves of the musical score. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic. The second staff is the piano accompaniment, marked piano (*p*). The third staff is the guitar accompaniment, also marked piano (*p*). The fourth staff is the bass line, marked piano (*p*). The fifth staff is the double bass line, marked mezzo-piano (*mp*) and includes a pizzicato (*pizz.*) instruction. The music is in 4/4 time with a key signature of two sharps (D major).

5 smile was as clear as the morn, Your green eyes, to me, Were as

Detailed description: This system contains the next five staves of the musical score, starting at measure 5. The vocal line continues with the lyrics 'smile was as clear as the morn, Your green eyes, to me, Were as'. The piano, guitar, and bass accompaniments continue with their respective parts. The dynamics remain consistent with the previous system.

11 truth-ful as the sea, And your touch as gen-tle as the breeze.

Detailed description: This system contains the final five staves of the musical score, starting at measure 11. The vocal line concludes with the lyrics 'truth-ful as the sea, And your touch as gen-tle as the breeze.'. The piano, guitar, and bass accompaniments provide the final accompaniment for this section. The music ends with a fermata over the final notes.

17

p
Birds be sing-in' for you, Flowers be shin-in' for you, Birds be sing-in'

23

for you. *mp* Feel-in' happ-y, feel-in' sad, T'weren't

pp *mp*

p *mp*

pizz. *arco*

mp

28

sure if you'd be glad, As I rode through the heat to your door,

arco

mp

33

But your smile told me then, As it does each day a-g'in, That your

38

gen-tle, gen-tle feel-in's were for me. Birds be sing-in' for you,

44

Flowers be shin-in' for you, Birds be sing-in' for you.

51

arco
f

arco
f

arco
f

mf
Now as the years 'a' gone

mf

pizz.
f

mp *mf*

mf

5

by, You've been to me as sky, As the dear o - pen blue

mf

9

up a - bove, My Ann-ie I've been true,

13

A stead - fast friend for you, My kiss, my

arco
mf
arco

17

prom-ise, my love. Birds be sing-in'

f
mf
mf
mf
mf

21

for you, Flowers be shin-in' for you,

25

Birds be sing-in' for you. Birds be sing-in'

29

for you, Flowers be shin-in' for you,

33 poco rall.

Birds be sing-in' for you.

38 a tempo

p

pizz.

p

44 poco rall.

mf

mf

mf

arco

mf

the last words of christ on the cross

This work was commissioned in 2005 by the vocal group Eve, and performed by the group in several of their 2005 concerts, as well as featuring, in part, on their CD released that year. It is written for three soprano voices.

Commentary

I've discussed earlier the use of a collection of texts, and how such a collection can give cohesion and sense to a work. In the case of this piece I started with a poetic idea before searching for the texts. My conceit was this: that I would take the central image of Western compassion, the prophet Jesus Christ dying on the cross, but would then search for his imaginary dying message from the poets through the centuries. Thus I ended up choosing texts from 14th Century mystic Julian of Norwich, 19th Century lyrical poets Novalis, Heinrich Heine and Joseph von Eichendorff, and from the 20th Century Paul Celan, Erica Überbrech, and an anonymous Jewish poet who wrote his or her farewell note the 1930s on a cave wall.

The settings of these texts are simple and direct. I wanted the poetry to be easily understood, and so avoided excessive ornamentation or use of polyphonic treatments. The restriction imposed by the limited range of the group was also an important consideration, with the three voices being of similar range. It turned out that my ambition for simplicity was in fact aided by such a restriction in range. I found that the best way to serve both purposes was with closely voiced, homophonic material treated in almost a psalm-like way.

the last words of christ on the cross

for three female voices



Quentin SD Grant, 2005

on texts by:

Heinrich Heine, 1797-1856

anon., Jewish, 1930s

Julian of Norwich, c.1342-1400s

Paul Celan 1920-1970

Erica Überbrech, 1862-1942

Joseph von Eichendorff, 1788-1857

Novalis, 1772-1801

Commissioned by Eve Vocal Trio (2005) with assistance from Art SA



ARTSA

1. *They have tormented me* - Heinrich Heine

They have tormented me,
 Each day tormented me.
 Some with their love,
 Some with their hate

The wine I drank,
 The bread I ate,
 Some poisoned with love,
 Some poisoned with hate.

Yet she who has grieved me
 Most of all,
 She never hated me,
 Nor loved me at all.

2. *I believe in the sun* - anon., Jewish, 1930s

I believe in the sun
 though it is late in rising.

I believe in love
 though it is absent.

I believe in God
 though he is silent.

3. *It is I* - Julian of Norwich

It is I, it is I who am the highest,
 It is I who am the lowest,
 It is I who am all.

It is I you long for,
 It is I you desire.

4. *Tenebrae* - Paul Celan

NOTE:

This poem is included on page 166
of the print copy of the thesis held in
the University of Adelaide Library.

5. *For in Falling* - Erica Überbrech

For in falling,
We fall to peace,
Night rising into blackness warm,
Distant starlight calling.

No more singing,
My song will cease,
Come the sweet fall of moon's delight,
In the dawn's ringing.

The wind's touch, the sunshine,
A child's voice - beseeching.

6. from *Moonlit Night* - Joseph von Eichendorff

When the loud merriment of man is silenced,
The earth rustles breathlessly
With all her trees as in a dream,
The breeze crosses the fields,
The night shines starry clear,

Then my soul stretches its wings wide
and flies through the tranquil lands,
As though it is flying home.

7. from *Hymns to the Night* - Novalis

I am wandering across
and every pain some day
a sting of bliss will be.
Just some time,
a little more time I'll be free,
And drunkenly lie
in the lap of love.

Infinite life flows in me,
Swells mighty in me,
I look from above down after you,
Your glow grows dim.

A shadow brings the cooling wreath,
I feel death's rejuvenating sacred flood,
Through this day I live full of courage and faith,
And die in holy fire.

the last words of christ on the cross

Quentin SD Grant, 2005

1. They have tormented me - Heinrich Heine

$\bullet = 69$

p They have tor - ment - ed me, *p* Each day tor - ment - ed me.

p have tor - ment - ed me, *p* day tor - ment - ed me.

p have tor - ment - ed me, *p* tor - ment - ed me.

5

mf Some with their love, Some with their hate tor - ment - ed me, *p* The wine I

mf Some with their love, Some with their hate tor - ment - ed me, *p* The wine I

mf Some with their love, Some with their hate tor - ment - ed me, *p* wine I

10

drank, The bread I ate, Some pois - oned

drank, bread I ate, Some pois - oned

drank, bread I ate, Some pois - oned with love,

15

Some pois - oned *p* Yet she who has grieved me Most of all,
 Some pois - oned *p* Yet she who has grieved me Most of all,
 Some pois - oned with hate. *p* Yet she who has grieved me Most of all,

20

She ne - ver ha - ted me, Nor loved me, Loved me at *pp* sub. all. *rall.*
 She ne - ver ha - ted me, Loved me at *pp* sub. all.
 She ne - ver ha - ted me, me at *pp* sub. all.

2. I Believe - Anon, Jewish, 1930s

25 $\bullet = 66$

p I be - lieve in the sun though it is late in ri - sing. I be - lieve in love though it is ab - sent.
pp ri - sing. I ab - sent.
pp ri - sing. I ab - sent.

29

I be - lieve in God though he is *pp* though he *mf* he is si - lent.
 though he *mf* he is si - lent.
 though he *mf* he is si - lent.

3. It is I - Julian of Norwich

33 ♩ = 72

mf It is I, it is I who am high-est, *p* It is I It is

mf It is I, it is I who am high-est, *p* It is

mf It is I, it is I who am high-est, *p* It is I

39

I who am the low-est, It is *cresc.* I who am all, who am all. *f*

I who am the low-est, *cresc.* I who am all, who am all. *f* *mf* It is

I who am the low-est, *cresc.* I who am all, who am all. *f* *mf* It is

44

mf I you long for, *mf* I you long for, *p* It is *pp* I you de-sire, I you de-sire,

I you long for, *mf* I you long for, *p* It is *pp* I you de-sire, I you de-sire,

I you long for, It is I you long for, *p* It is *pp* I you de-sire, I you de-sire,

4. *Tenebrae* - Paul Celan

NOTE:

This song is included on pages
172 -173 of the print copy of the
thesis held in the University of
Adelaide Library.

5. For in falling - Erica Überbrech

80 $\text{♩} = 72$

p *cresc.* For in fall - ing, for in fall - ing, We fall to *f* peace,

p *cresc.* For in fall - ing, for fall - ing, We fall *f* peace, and in-to black-ness

p *cresc.* For in fall - ing, for in fall - ing, We fall *f* peace,

86 *mp* Night ri - sing in - to black-ness warm, Dis-tant star - light call - ing. *p* *cresc.* No more

mp Night ri - sing in - to black-ness warm, Dis-tant star - light call - ing. *p* *cresc.* No more

mp Night ri - sing in - to black-ness warm, Dis-tant star - light call - ing. *p* *cresc.* No more

90 sing - ing, no sing - ing, My song will *f* cease,

sing - ing, no sing - ing, My song will *f* cease, of moon's de - light,

sing - ing, no sing - ing, My song will *f* cease,

95 Come the sweet fall of moon's de-light, In the dawn's ring - ing.

Come the sweet fall of moon's de-light, In the dawn's ring - ing.

Come the sweet fall of moon's de-light, In dawn's ring - ing.

99

pp The wind's touch, the sun - shine, A child's voice be - see - ching, be - see - ching, be - see - ching

pp The wind's touch, the sun - shine, A child's voice be - see - ching, be - see - ching, be - see - ching

pp The wind's touch, the sun - shine, A child's voice be - see - ching, be - see - ching, be - see - ching

6. Moonlit Night - Joseph von Eichendorff

105 $\text{♩} = 80$

p When the loud merr-i - ment of man is sil - enced rus - tles

p When the loud merr-i - ment of man is sil - enced as in a dream The earth rus - tles

p merr-i - ment of man is sil - enced The earth rus - tles

110

breath-less - ly With all her trees as in a dream, breeze cross -

breath-less - ly With all her trees as in a dream, The breeze cross -

breath-less - ly With all her trees as in a dream, night shines starr-y The breeze cross -

115

es the fields, The night shines starr-y clear, *mp* stret - ches its

es the fields, The night shines starr-y clear, *mp* Then my soul stret - ches its

es the fields, The night shines starr-y clear, *mp* Then my soul stret - ches its

119

mf wings wide and flies through tran-quil lands, As though it is fly - ing home.

mf wings wide and flies through tran-quil lands, As though it is fly - ing home.

mf wings wide and flies through tran-quil lands, As though it is fly - ing home.

7. Hymns to the Night - Novalis

124 $\bullet = 66$

pp I am wan - der - ing with pain. Some day, with bliss,

mp I am wan-der-ing a-cross and e-ver-y pain some day a sting of bliss will be.

pp I am wan - der - ing with pain. Some day, with bliss,

128

Just some time, a li-ttle more time I'll be free, And drun-ken-ly lie in the

Just some time, a li-ttle more time I'll be free, And drun-ken-ly lie in the

Just some time, I'll be free In lap

131

lap of love. *p* In - fi-nite life flows in me, Swells

lap of love. *p* In - fi-nite life flows in me, Swells

of love. In - fi - nite life flows in

135

mi-ghty in me, I look from a-bove down af-ter you, Your glow grows dim.

mi-ghty in me, I look from a-bove down af-ter you, Your glow grows dim.

me, I look down, Your glow grows

139 *Vocalise*
p
Vocalise
p
Vocalise
p
 dim.

142
pp A sha - - - - dow
mp A sha-dow brings the cool-ing wreath,
pp A sha - - - - dow

146
 brings death's sa - cred flood, *p* Through this day I live full of
 I feel death's re - ju - ven - a - ting sa - cred flood, *p* Through this day I live full of
 brings death's sa - cred flood, I live,

149
 cour - age and faith, And die, and die In ho - ly fire, in ho - ly fire,
 cour - age and faith, And die, and die In ho - ly fire, in ho - ly fire,
 I live, and die In ho - ly fire, in ho - ly fire,

Vocalise

153

p

Vocalise

p

Vocalise

p

157

rall.

And die in ho - ly fire, And die in ho - ly fire.

rall.

And die in ho - ly fire, And die in ho - ly fire.

rall.

And die in ho - ly fire, And die in ho - ly fire.

Trakl Songs

This work was composed in 2004 for soprano Emma Horwood and pianist Stefan Ammer and first performed in a concert that was part of the Firm's subscription series of that year. It has received several performances since that time and was released in 2005 on the CD *Night Dreams*, featuring Emma with pianist Jamie Cock.

A recording from that CD is on the accompanying CD.

Commentary

This set of three songs is settings of translations of poems by the Austrian poet from the beginning of the twentieth century, Georg Trakl. These poems are grim and dark in tone and it took some time before I found musical materials to my liking. Trakl is expressionistic and imagist, and though a mood of pessimism generally dominates the surface a deep, lyrical spiritual order is always affirmed. The great poet Rilke said of Trakl: "in his work...falling is the pretext for the most continuous ascension." He is a lyrical poet and so I worked towards a lyrical setting of his words. But to balance the darkness I found myself choosing materials of a sweet and, at times, romantic character.

TRAKL SONGS

FOR SOPRANO AND PIANO

MANKIND
EASTERN FRONT
CREDO



QUENTIN GRANT

2003

DURATION C. 10 MINUTES

POEMS BY GEORG TRAKL, TRANS. BY CHRISTOPHER MIDDLETON
ADAPTED BY THE COMPOSER

MANKIND

ROUND GORGES DEEP WITH FIRE MANKIND;
A ROLL OF DRUMS, DARK DRUMS OF SOLDIERS MARCHING,
FOOTSTEPS IN BLOOD, IN FOG DARK WITH BLOOD
SAD NIGHT OF THOUGHT, HIGH FLYING DESPAIR.
CLOUD BROKEN BY GOLDEN LIGHT,
EVE'S SHADOW FALLS THE SUPPER'S END,
THIS BREAD, THIS WINE COLD SILENCE KEEPS.
HERE DO THE HOLY TWELVE STAND,
UNDER THE TREES THEY CRY AT NIGHT,
INTO THE WOUND SAINT THOMAS DIPS HIS HANDS.

EASTERN FRONT

THE ANGER OF THE PEOPLE IS DARK,
LIKE THE WILD ORGAN NOTES OF WINTER STORM.
THE BATTLE'S CRIMSON WAVE, A NAKED
FOREST OF STARS.

WITH SILVER ARMS
TO DYING SOLDIERS NIGHT COMES BECKONING.
IN THE SHADE OF THE TREES
GHOSTS OF THE FALLEN ARE SIGHING.

LOOK! THORNY WILDNESS HOLDS THE TOWN,
FROM BLOODY DOORWAYS THE MOON
CHASES FEAR
WILD WOLVES HAVE Poured THROUGH THE GATES.

WITH SILVER ARMS
TO DYING SOLDIERS, NIGHT COMES,
IN THE SHADE OF THE TREES,
GHOSTS OF THE FALLEN ARE SIGHING.

CREDO

THE CLOUDS ARE FILLING THE DEEP FOREST WITH GHOSTLY EYES,
BRUSHING EVERY SHADOW,
STAINING EVERY HAND, EACH HEART WITH BLOOD UNSEEN.
FALLEN NOW YOUR EYELIDS,
TANGLED YOUR HAIR,
FALLEN, YOUR SISTER'S EYES.

OVER THE NEW GRAVES A SINGLE DARK CRY FLOATING, SILENTLY
WITH HOLLOW ECHO MOVES A STREAM, DARKLY CRIMSON.
PASS THE DEAD CHILD,
PASS THE SINGLE DAISY, SHINING DAISY
TOUCHED WITH THE BLOOD OF CHRIST.
FRUIT OF HUMAN KINDNESS,
TOUCHED WITH THE FRUIT OF HUMAN KINDNESS,
TOUCHED WITH THE BLOOD OF HUMAN KINDNESS.

MANKIND

♩ = 72

p sost.

5

mp Round gor - ges deep with fire man -

mf *p*

9

kind. *poco rall.* A roll of a tempo

mf *mp*

13

drums, dark drums of sol - diers mar - ching, foot - steps in blood, in

17

fog dark with blood Sad, sad night of thought,

21

high fly - ing de - spair.

mf *p* sost.

25

cresc.

29

f

33

mf Cloud bro - ken by gold - en light, Eve's sha - dow falls the su - pper's

mp sost.

37

end, This bread, this wine cold si - lence keeps. Here do the ho - ly Twelve

sost.

41

stand, Un - der the trees they cry at night, In - to the wound Saint Thom -

pp.

45

as dips his hands.

p *mf p*

49

Musical score for measures 49-52. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole rests. The piano accompaniment features a melodic line in the right hand with a slur and a bass line in the left hand with eighth-note patterns. Dynamics include *p*, *fz*, and *cresc.*

53

Musical score for measures 53-56. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line contains whole notes. The piano accompaniment features a melodic line in the right hand with a slur and a bass line in the left hand with eighth-note patterns. Dynamics include *p* and *fz*.

EASTERN FRONT

♩ = 72

f The an - ger of the peo - ple is dark, Like the

wild or - gan notes of win - ter storm. The

ba - ttle's crim - son wave, a na - ked for - est of stars. scorrevole ♩ = 92
p With sil ver arms to dy - ing

sol - diers night comes beck - - - on - - - ing. In the

17

shade of the trees Ghosts of the fall - en are sigh - - -

22

ing, sigh - - -

27

$\bullet = 72$

ing,

mp

Red.

31

mp Look! Thor - ny wild - ness holds the town,

Red.

36

From bloo - dy door - ways the moon chas - es fear - ful -

Rit. * Rit. * Rit. *

40

girls, Wild wolves have poured through the gates.

Rit. * Rit. * accel. -----

44 - ♩ = 92

mf sostenuto

48

mp With sil - ver arms, to dy - ing

mp

53

sol - diers, night comes, In the shade of the trees,

58

Ghosts of the fall - en are sigh - - -

62

mf ing, *p* sigh - - -

poco rall.

66

ing.

CREDO

♩ = 72

mp sostenuto *rall.*

a tempo *poco rall.* *a tempo*
mf *p*
Red. *

The clouds are fill - ing the deep for - est with ghost - ly eyes,

brush - ing e - 'vry sha - - - dow, Stain - ing ev - 'ry hand, each heart

Red. *

25

with blood un - seen.

mp sostenuto

Red.

33

mf

41

Fall-en now your eye - lids, Tang-led your hair, fall - en, your

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

48

sis - ter's eyes. *mp* O-ver the new graves a sin - gle dark

p *mp*

Red.

55 poco rall. tempo, poco accel.

cry float - ing, si - lent - ly with holl - ow e - cho moves a stream

62 tempo

dark - ly crim - son. Pass the dead child, pass the sin - gle dai - sy,

69

dai - sy, shi - ning dai - sy touched with the blood of christ Fruit of hu - man

76

kind - ness, *p cresc.* fruit of hu - man, so hu - man kind - - - - -

82 accel.

ness, *mf* cresc. touched with the fruit of hu - man

mf cresc.

Detailed description: This system contains measures 82 through 87. The vocal line begins with a half note 'ness,' followed by a melodic phrase starting on a whole note 'touched' and continuing through 'with', 'the', 'fruit', 'of', and 'hu - man'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, with a *mf* *cresc.* dynamic marking.

88

♩ = 90

kind - - - - - ness, *f* touched with the blood

f

Detailed description: This system contains measures 88 through 93. The vocal line has a long rest for 'kind - - - - -' followed by a half note 'ness,' and then a melodic phrase for 'touched with the blood'. The piano accompaniment continues with a similar eighth-note pattern, marked with a *f* dynamic.

94

of hu - man kind - - - - - ness.

Red.

Detailed description: This system contains measures 94 through 99. The vocal line has a long rest for 'of hu - man' followed by a half note 'kind - - - - -' and then a half note 'ness.'. The piano accompaniment features a consistent eighth-note accompaniment, with a *Red.* (ritardando) marking at the bottom.

100 rall. e dim.

kind - - - - - ness. kind - - - - - ness.

Detailed description: This system contains measures 100 through 104. The vocal line has a long rest for 'kind - - - - -' followed by a half note 'ness.', and then another long rest for 'kind - - - - -' followed by a half note 'ness.'. The piano accompaniment continues with the eighth-note pattern, marked with a *rall. e dim.* dynamic.

Psyche

Psyche was written to a commission from the early music group *Musica da Camera* who were looking for a new work to place alongside a programme of Renaissance and Baroque works.

The work was written and had its first performances in 2005.

Commentary

The theme of the Greek legend of Psyche was chosen by *Musica da Camera* for one of their concerts and so librettist Humphrey Bower set to work on a text.

After several drafts and much cutting I finally had a text I felt I could work with. One of the hardest challenges were the many long sections of necessary storytelling that were not very lyrical in nature. After considering a number of options I chose to treat the piece as a dramatic work, with a continuous music accompaniment. This way I could address all aspects of the text: the storytelling, the drama, and the moments of reflection and pathos. It also made a match with the music one is more used to hearing from this group if instruments, with a continuo playing under dramatic action a feature of much Baroque music.

The ensemble of soprano, recorders, Baroque cello and harpsichord was an unusual one for a contemporary composer, and it took a while before I imagined sounds that seemed satisfactory to me. Happily, I was pleased with the final results, and felt that my writing for the instruments was satisfactory, with little need for correction.

psyche

*a song cycle for
soprano, recorder,
harpsichord and cello*



music by Quentin Grant

words by Humphrey Bower

Commissioned by Adelaide Baroque (2005)
with assistance from the Australia Council for the Arts

musical notes

- harpsichord stops to be chosen at the discretion of the player, taking into account the dynamic changes in the piece
- tenor recorder to be used
- trills to use the natural note above, unless indicated otherwise

psyche Humphrey Bower 2005**NOTE:**

This poem is included on pages 205-206 of the print copy of the thesis held in the University of Adelaide Library.

NOTE:

This song is included on pages 207-225 of the print copy of the thesis held in the University of Adelaide Library.

Disappearance

This work was composed in 2002 for the programme given that year by the Settembrini Piano Trio as part of the Firm's subscription series in Adelaide.

The recording on the accompanying CD is of that performance.

Commentary

This piece could be seen as a companion piece to the *Elegy - on the Death of Robert Schumann* discussed in the first volume of this submission. The composer in this case is Franz Schubert and instead of taking a theme for my starting point I've chosen a complete song cycle in this case: that of the sublime *Winterreise*. And, although there are a couple of moments in my work, especially the final 30 seconds, which are reminiscent of the Schubert work it is more the world of that song cycle that is used to set a tone, a sense of place for my work. So it is in a way a landscape piece that is a survey of a very particular landscape: that of the village and countryside around the town that is the setting for *Winterreise*. And in this landscape there is a ghost, an absence that inhabits it: that of the narrator of the song cycle's tale. Perhaps all our landscapes are similarly "inhabited" by the "disappeared", for do we not see ourselves placed in the landscapes of our lives and, eventually, in the process of aging, begin to see some (and then all) of these landscapes with ourselves missing from them? This is partly what the narrator in *Winterreise* is doing. He is not only visiting scenes and recalling past happiness but also seeing these places, already, as coloured by his absence, by his impending suicide. In *Disappearance* I have shadowed Schubert's music to explore, in my own particular way, this village and in doing so, my own 'village'; my own 'life spaces' to evoke a sense of melancholy and wonder at our 'beingness' and ultimate absence.

Disappearance

for piano trio



Quentin Grant, 2002

Disappearance

for piano trio



Quentin Grant, 2002

Notes

- *espressivo sempre*
 - tone clusters are indicated by a bracket between the top and bottom notes of the cluster (a dotted line indicates a succession of clusters)
 - accidentals apply for the whole bar and revert to naturals after a barline.
 - (piano) accidentals apply only to the staff
 - dynamics are often specific to one line.
 - pedalling may be altered
- Duration is c. 9 minutes.

Disappearance

Quentin SD Grant 2002

$\bullet = 72$ $\bullet = 96$

con sord., sul tasto senza sord.

ppp \triangleleft *pp*
con sord., sul tasto senza sord.

ppp \triangleleft *pp*

pno

p

mf [tone clusters] *pp* sostenuto

mp *mf*

* *sed.*

pp

pp

ppp *p*

ppp

$\bullet = 120$

6

12

sed.

Musical score for measures 20-27. The score consists of three staves: two treble clefs and one grand staff (treble and bass clefs). Measure 20 starts with a treble clef staff containing a whole note chord with a sharp sign. The second treble clef staff has a whole note chord with a sharp sign. The grand staff has a piano accompaniment starting in measure 21 with a piano (*p*) dynamic and a *pp* dynamic marking. A fermata is placed over the piano accompaniment in measure 27.

* Red.

Musical score for measures 28-34. The score consists of three staves: two treble clefs and one grand staff. Measure 28 starts with a treble clef staff containing a whole note chord with a sharp sign and a piano (*p*) dynamic. The second treble clef staff has a whole note chord with a sharp sign and a piano (*p*) dynamic. The grand staff has a piano accompaniment starting in measure 29 with a piano (*p*) dynamic. A fermata is placed over the piano accompaniment in measure 34.

Piano accompaniment chord in G major, consisting of a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B1, D2). The dynamic is *ppp*.

* Red.

Musical score for measures 35-42. The score consists of three staves: two treble clefs and one grand staff. Measure 35 starts with a treble clef staff containing a whole note chord with a sharp sign and a piano (*p*) dynamic. The second treble clef staff has a whole note chord with a sharp sign and a piano (*p*) dynamic. The grand staff has a piano accompaniment starting in measure 36 with a piano (*p*) dynamic. A fermata is placed over the piano accompaniment in measure 42.

* Red.

* Red.

Piano accompaniment chord in G major, consisting of a treble clef staff with a whole note chord (G4, B4, D5) and a bass clef staff with a whole note chord (G2, B1, D2). The dynamic is *ppp*.

44 *sul pont.*

mp *mf* *mf* *port.* *sul pont.* *sul tasto*

mf *mp* *mf*

mf *mf*

Red. * *Red.* *

50 *sul pont.*

pp

p sub.

Red. * *Red.*

55 *norm.*

p *pp* *(p)* *mp*

mp * *Red.* *

62 *p*

p

p

ff

Key signature: two sharps (F# and C#). Measure 62 starts with a piano (*p*) dynamic. The first system shows a treble clef staff with a half note and a slur over two eighth notes. The second system shows a treble clef staff with a whole rest followed by a half note, and a bass clef staff with a whole note. The third system shows a grand staff with a complex piano accompaniment. A dynamic marking of *ff* appears at the end of the system.

rall. $\bullet = 60$ accel. -----

69

pizz.

pp

p sostenuto

p

Tempo markings: *rall.* (rallentando) and *accel.* (accelerando). A tempo indicator shows a quarter note equals 60. Measure 69 begins with a piano (*p*) dynamic. The first system shows a treble clef staff with a whole rest. The second system shows a treble clef staff with a whole rest and a bass clef staff with a half note, marked *pizz.* (pizzicato) and *pp* (pianissimo). The third system shows a grand staff with a piano accompaniment, marked *p* sostenuto. The fourth system shows a grand staff with a piano accompaniment, marked *p*.

$\bullet = 72$

73

sim.

Tempo marking: a quarter note equals 72. Measure 73 begins with a piano (*p*) dynamic. The first system shows a treble clef staff with a whole rest. The second system shows a bass clef staff with a half note. The third system shows a grand staff with a piano accompaniment, marked *sim.* (sforzando).

77 *pizz.*
pp

Musical score for measures 77-80. The top system shows a single melodic line in treble clef with a pizzicato instruction and a piano-piano dynamic. The bottom system shows a piano accompaniment with a dense, rhythmic texture in both hands.

81

Musical score for measures 81-84. The top system shows a melodic line in treble clef with a change in meter from 4/4 to 3/4. The bottom system shows a piano accompaniment with a dense, rhythmic texture in both hands.

85

Musical score for measures 85-88. The top system shows a melodic line in treble clef. The bottom system shows a piano accompaniment with a dense, rhythmic texture in both hands.

89 poco rall. a tempo

93

97

102

Musical score for measures 102-106. The system consists of three staves: a single treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The top staff contains a melodic line with various ornaments and slurs. The middle staff contains a bass line with some rests and notes. The bottom grand staff contains a complex piano accompaniment with triplets and slurs.

107

Musical score for measures 107-110. The system consists of three staves: a single treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The top staff continues the melodic line. The middle staff has a few notes and rests. The bottom grand staff features a dense piano accompaniment with many notes and slurs.

110

Musical score for measures 110-114. The system consists of three staves: a single treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The top staff begins with a dynamic marking *p* and contains a melodic line with a triplet and a quintuplet. The middle staff has notes and rests. The bottom grand staff has a piano accompaniment with triplets and slurs.

113 $\bullet = 96$

pp

mp sostenuto

119

pizz.

pp

125

p

131 poco rall.

136 a tempo: Liberamente, espressivo

sul tasto *mp*

arco sul tasto *mp*

140 poco rall.

144 poco piu mosso

mp

mp

150 poco meno mosso

pp

pp

p

156

norm.

mp

pizz.

p

mp sostenuto

mf

Red.

*

161

mp

166

171

pizz. *arco* *p* *p*

177 *rall.* *pp*

183 $\bullet = 60$ *sul pont.* *pizz.* *arco* *sul pont.*

pp *mp* *Red.* *

186 *pizz.* *Red.* *

189

pizz. arco

arco

(8^{va})

Red. *

191

pizz. arco

pizz.

(8^{va})

Red. * Red. * Red. *

194

arco

Red. * Red. *

197

rall. $\bullet = 96$

norm.

mp

mp

mp sostenuto

ped.

202

207

rall.

pizz.

pp.

p.

#p.

#p.

#p.

213 ♩ = 60

ppp

arco

ppp

pp

Red. *

Red. *

217

niente

niente

ppp

Red. * Red. * Red. * Red. *

in darkness

This work was composed in 2006 for the programme given that year by the Settembrini Piano Trio as part of the Firm's subscription series in Adelaide.

The recording on CD 2 is of that performance.

Commentary

The process of composing this piece is an unusual one for me, and one that I engage in very rarely. For here the emphasis has been on the rhythms and sound colours rather than on lyrical and harmonic aspects, as is more generally my focus. It sits alongside works such as *Burnt Sky* from 1998 and *Torn Flight* from 1995.

It is interesting that when working with this type of material, where the composer is working with the shaping of sound as colour and movement that a different, one might say, a more lax approach is sufficient. And the techniques of the colourists, of composers such as Debussy, early Stravinsky or Boulez, or even the new complexitists, come to the fore (though the actual materials I use in this piece have little in common with any of these). So I find myself writing in sections, and continuing with a certain rhythm and tone colour until I tire of it, and then moving on to another section, and so on until a piece of sufficient length is formed. I will still have ingredients binding the whole, motivic connections, repetitions, but they seem less important, less vital in writing a work such as this. The momentum is principally generated by the continual movement from one section to another, by changes in tempo and changes in activity levels. And I can get these contrasts by not having to introduce contrasting harmonic or melodic material, but by simply introducing an extreme change of tessitura or dynamic or metre. Though not requiring the concentration that writing a motivically driven work, the balance of the ingredients still has to be found, and the momentum maintained. The strong, driving rhythms are central to this momentum and propel the piece forward with vigour. And by not lingering on any particular rhythm, but rather moving from one energetic rhythm to another, I've avoided (hopefully) the chance that any section will start to flag for the listener.

in darkness

for violin, cello and piano



by Quentin SD Grant, 2006

in darkness

for violin, cello and piano



by Quentin SD Grant, 2006

Notes

- accidentals apply for the whole bar and revert to naturals after a bar line
- tremolo is indicated by three dashes on the stem
- piano part to be sustained as much as possible
- hairpins indicate, unless otherwise given, a crescendo or diminuendo of one dynamic gradation.

Duration is c. 9 minutes.

in darkness

schnell, ♩ = 164

quentin sd grant

Musical score for measures 1-5. The score is in 3/4 time and consists of three staves: Treble Clef, Bass Clef, and Grand Staff. The Treble Clef staff starts with a *f marcato* dynamic and includes *pizz.* and *arco* markings. The Bass Clef staff also starts with *f marcato* and includes *pizz.* markings. The Grand Staff starts with *f sost.* and includes a *** marking at the end of the first measure.

Musical score for measures 6-11. The score continues with three staves. The Treble Clef staff has a *p* dynamic marking. The Bass Clef staff has an *arco* marking and a *mp* dynamic marking. The Grand Staff has a *mp* dynamic marking and a *Rea* marking at the end of the first measure of this system.

Musical score for measures 12-15. The score continues with three staves. The Treble Clef staff has a *f* dynamic marking and includes *pizz.* and *arco* markings. The Bass Clef staff has a *f* dynamic marking. The Grand Staff has a *f* dynamic marking and a *** marking at the end of the first measure of this system.

18

18

pizz. arco pizz.

24

24

pizz. arco

30

30

p *f* *p* *f* *p*

30

arco *p* *f* *p* *f* *p*

30

35

f *p* *fp* *f*

35

f *p* *fp* *f*

35

f

40

f

40 *pizz.* *arco*

mf *f*

40

mf *f*

45

mf *f* *mf*

45

mf *f* *mf*

45

mf *f* *mf*

48

f *mf*

51

cresc. *ff* *mf*

cresc. *ff* *p*

cresc. *ff* *p*

55

gl.

59

59

59

59

mf *p*

mf *p*

mf *p*

63

63

63

63

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

67

67

67

67

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

72

f

72

f

72

f

76

76

76

76

80

meno mosso, $\text{♩} = 112$

sul pont. pizz. (norm.) arco (sul pont.)

f

80

f

80

f

85 pizz. arco pizz. arco pizz.

90 arco pizz. arco

95 pizz. arco pizz. arco

100 *pizz.* *arco* *pizz.* **schnell, ♩ = 164**

100 *ppp* *pizz.* *arco* *pizz.* *mp*

106 *arco, sul tasto* *p*

106 *p* *pizz.*

106 *p*

Rea * *Rea* * *Rea* *

112

112 *p*

Rea * *Rea* * *Rea* *

118

mf *pizz.* *arco*

p

mf *sost.*

lea. *

123

pizz. *arco* *norm.*

mf *p*

p sost.

lea. *

129

mf *mf* *mf*

lea. *

135

135

135

* Rea * Rea *

141

141

141

141

Rea *

147

147

147

147

Rea * Rea *

153

153

153

159

159

159

166 **mehr schnell!**, ♩ = 180

166

166 arco

p cresc.

166 *mf*

174 *p* cresc. *f* col legno

182 arco, sul pont *p* cresc. *mf* *f* col legno

190 *f* col legno

197 *arco, norm.*

197 *arco, norm.*

f

197 *f*

203 *pizz.*

203 *pizz.*

203

203

209 *pizz.*

209 *pizz.*

209

209

215 *col legno*

f

f *mf* *cresc.*

f

222 *arco*

mf *cresc.* *f*

f

f

228

cresc.

cresc.

cresc.

233 *meno mosso*, ♩ = 112

ff *ff* *mp* (pizz.) *ff*

240 *il pont.*

mp *mp* *f*

245

mp *mp* *f*

248

248

248

250

250

250

252

252

252

*

$\text{♩} = 90$

257 *norm.*
ff

257 *arco*
ff

257 *ff*
arco

262

262

262

267

267

267

The musical score is arranged in three systems. The first system (measures 257-261) includes a violin part (top staff) with a tempo marking of quarter note = 90, a dynamic of *ff*, and a *norm.* instruction. The viola part (middle staff) is marked *arco* and *ff*. The piano part (bottom two staves) features a *ff* dynamic and a *arco* instruction. The second system (measures 262-266) continues the violin and piano parts, with the piano part maintaining the *ff* dynamic. The third system (measures 267-270) shows the violin part with a melodic line and the piano part with a rhythmic accompaniment. The piano part consists of two staves.

271

ff

* (8 basso)

schnell, ♩ = 164

275

ff

279

ff

283

Musical score for measures 283-286. The system includes a treble clef staff, a bass clef staff, and a grand staff. The treble staff features a melodic line with a long slur over the first two measures. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The grand staff shows the piano accompaniment with chords and arpeggiated figures.

287

Musical score for measures 287-290. The system includes a treble clef staff, a bass clef staff, and a grand staff. The treble staff continues the melodic line with slurs. The bass staff shows a more active rhythmic pattern with sixteenth notes. The grand staff continues the piano accompaniment.

291

Musical score for measures 291-294. The system includes a treble clef staff, a bass clef staff, and a grand staff. The treble staff features a melodic line with slurs. The bass staff continues the rhythmic accompaniment. The grand staff shows the piano accompaniment.

295

295

295

299

299

299

299

f

Con moto, $\text{♩} = 180$

303

303

303

303

f

f gl.

(8 basso)

f

307

307

307

307

311

311

311

311

315

315

315

315

(loco)

(loco)

319

Musical score for measures 319-321. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 319 features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. Measure 320 continues the melodic and rhythmic patterns. Measure 321 concludes the system with a final melodic phrase and accompaniment.

322

Musical score for measures 322-324. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 322 begins with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. Measure 323 continues the melodic and rhythmic patterns. Measure 324 concludes the system with a final melodic phrase and accompaniment.

325

Musical score for measures 325-327. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 325 begins with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. Measure 326 continues the melodic and rhythmic patterns. Measure 327 concludes the system with a final melodic phrase and accompaniment. The word "cresc." is written below the bass staff in measures 325, 326, and 327.

328

Musical score for measures 328-330. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 328 features a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 329 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 330 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes.

331

Musical score for measures 331-333. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 331 features a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 332 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 333 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes.

334

$\bullet = 180$

Musical score for measures 334-336. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. Measure 334 features a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 335 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Measure 336 has a treble staff with a quarter rest followed by eighth notes, and a bass staff with a quarter rest followed by eighth notes. Dynamics include *ff* and *f*.

337

gl.

(8 basso)

meno mosso, ♩ = 112

341

(8 basso)

346

(8 basso)

*
Tea

Worklist: 1992 - 2007

listed with year of composition and duration; * denotes recording made

Solo piano

| | |
|------------------------|---------------------|
| 7 Bagatelles | 2005, c.14 minutes* |
| 8 Bagatelles | 2005, c.14 min.* |
| Schubert Variations | 2002, c. 20 min.* |
| Angels | 2003, c.18.5 min.* |
| The Misty Hill | 2000, c.21 min.* |
| Seven Mysteries | 1998, c.16 min.* |
| Cold Variations | 1992, c.12 min. |
| Essays and Meditations | 1992, c.12 min. |

Piano and Strings

| | |
|---------------------------------|-----------------------------------|
| Red Line and Sky | piano trio, 2007, c.12 min.* |
| Shadows | 2 vlns and piano 2006, c.10 min.* |
| Piano Trio No.1 | 2004, c. 11 min.* |
| Disappearance | piano trio, 2002, c.9.5 min.* |
| Fantasia on themes of Schönberg | piano trio, 2001, c.7min.* |
| Meditations & Ecstasies | piano trio, 1999, c.13 min. |
| Sky and Vertigo | piano quintet, 1999, 12 min. |
| Canon on G | viola and piano, 1996, c.6 min. |
| Torn Flight | violin and piano, 1995 c.14 min. |

Strings

| | |
|---|-----------------------------|
| a greeting through the stars... with dances | quartet, 2005, c.10.5 min.* |
| The Heavens Shine | quartet, 2005, c.13.5 min.* |
| String Quartet No 3 | 2003, c.14 min.* |
| String Trio No.3 | 2002, c.17 min.* |
| three pieces on themes of Schubert | quartet, 2002, c.10 min.* |
| three broken moments | quartet, 2001, c.10.5 min.* |
| String Quartet No 2 | 2001, c.15 min.* |
| String Sextet | 1998, c.17 min.* |
| String Quartet No 1 | 1996, c.14 min. |
| String Trio No.2 | 1996, c.15 min.* |
| Desire | trio, 1992, c.12 min.* |

Mixed Chamber

| | |
|------------------------------|--|
| Maggot for Max | <i>Pierrot ensemble and percussion, 2000, c.3 min.</i> |
| eleven broken dances | <i>cl, vln, pno, 2000, c.16 min.*</i> |
| Circus Music | <i>fl, cl, hn, vln, vla, vc, pno, 1999, c.10 min.*</i> |
| Burnt Sky | <i>Pierrot ensemble and perc., 1998, c.9.5 min.*</i> |
| Sky and Vertigo | <i>recorder and vc, 1994, c. 9 min.</i> |
| Starless Night, Hidden Flame | <i>recorder quartet, 1993, c.8 min.</i> |
| The Magical Death of History | <i>cl, vla, vc, pno, 1990, rev. 2002, c.15 min.*</i> |

Other

| | |
|-----------------------|--|
| 4 Pieces | <i>solo double bass, 2007, c.6 min.*</i> |
| from a burnt notebook | <i>solo guitar, 2005, c.8 min.</i> |

Orchestra

| | |
|---|---|
| to be sung under open sky | <i>symph. orchestra, 2006, c.31 min.</i> |
| haunted landscape- March, 2003 | <i>symph. orchestra, 2003, c.6 min.*</i> |
| Elegy - on the death of Robert Schumann | <i>string orch., 2000, c. 13.5 min.*</i> |
| Lullaby,1901 | <i>chamber orchestra, 2000, c.11.5 min.</i> |
| Machine | <i>symph. orchestra, 1999, c.12 min.</i> |
| Bright Fires | <i>symph. orchestra, 1998, c.8 min.*</i> |
| Night Piece | <i>chamber orchestra, 1997, c.11 min.*</i> |

Voice

| | |
|-----------------------------|--|
| Russian Songs | <i>soprano and piano, 2007, c. 11 min.*</i> |
| Psyche | <i>sop, recorder, vc, harpsichord,2005, c.11 min.*</i> |
| Irish Songs | <i>soprano and string quartet, 2004, c.12 min.*</i> |
| Trakl Songs | <i>soprano and piano, 2003, c. 9.5 min.*</i> |
| five love songs | <i>soprano and string quartet, 2000, c.11 min.*</i> |
| The Lover | <i>sop, fl, vln, vla, vc, harp, 1999, c.16 min.</i> |
| gnostic songs | <i>soprano and piano, 1998, c.14 min.*</i> |
| Murderer Songs | <i>2 sops, cl, 2 vcs, 1990, rev. 1996, 15 min.</i> |
| Songs of Dark and Light | <i>sop, Pierrot ensemble and perc, 1995, c.20 min.</i> |
| Various miscellaneous songs | |

Choral SATB.

| | |
|-----------------------------------|--------------------|
| In the dying of the rain | 2005, c.9 min.* |
| last words of Christ on the cross | 2005, c.9 min.* |
| Lullaby | 2002, c.8.5 min.* |
| Hymns to the Night | 2001, c.11.5 min.* |

Theatre Scores

This Uncharted Hour (Brink Productions/State Theatre 2007)
The Birthday Party (Flying Penguin Productions 2007)
Cheeseboy (Slingsby 2007)
Drums in the Night (Brink Productions, 2005)
Night Letters (State Theatre of South Australia, 2004)

Film Scores

Cyclone Alley (1001 Productions, 2007)
The Day the Flames Came (1001 Productions, 2006)
Black Tuesday (1001 Productions, 2005)

**Music CDs are included with the print copy
held in the University of Adelaide Library.**